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CHILD HOLDING A DOG
BY TOMMASO FIAMBERTI
IN THE LOAN EXHIBITION OF THE ARTS OF
THE ITALIAN RENAISSANCE

BULLETIN OF THE
METROPOLITAN MUSEUM OF ART
VOLUME XVIII, NUMBER 5

CONTENTS

	PAGE
REARRANGEMENT IN THE MORGAN WING	106
EXHIBITION OF AMERICAN HANDICRAFTS	106
LOAN EXHIBITION OF THE ARTS OF THE ITALIAN RENAISSANCE	107
LORD CARNARVON	115
A PORTRAIT BY RUBENS	116
NICHOLAS DISBROWE, HARTFORD JOYNER	118
CLASSICAL DEPARTMENT	124
Miscellaneous Accessions	
EIGHTEENTH-CENTURY ITALIAN FURNITURE	127
KHMER SCULPTURE	129
AN IMPORTANT ACQUISITION OF AMERICAN GLASS	130
NOTES	132
Sunday Story-Hours—The American Federation of Arts—Photographs of the Tomb of Tutankhamen—Membership—A Boelen Porringer—Old Silver	
LIST OF ACCESSIONS AND LOANS	134
DONORS OF BOOKS AND PRINTS	135

REARRANGEMENT IN THE
MORGAN WING

ALTHOUGH the rearrangement of the French eighteenth-century material in the Pierpont Morgan Wing has not yet been completed, a number of rooms have been recently opened to the public. Gallery F 17, which formerly contained most of the Louis XVI material, has been used for the display of the famous Le Breton Collection of French faience, formerly shown with the European majolica in Wing H. The new arrangement, grouped rather by type of design than by actual date, has the advantage of bringing this material into close connection with the other objects of decorative art with which it was associated in actual use. A number of overdoor paintings, mostly of the Louis XVI period, have also been placed on exhibition in this gallery. In Gallery F 19 are now shown most of the Louis XVI painted wood panels, a

number of carved overdoors, and the alcove enframing formerly in F 17. In Galleries F 23 and 24 architectural fragments and panels of painted and gilded woodwork have been made the basis of the rearrangement, completed by decorative paintings of various types, of which the Hoentschel Collection contains an unusual number of excellent examples. This series of rooms devoted to Louis XVI material on the east side of the wing will be completed within the next few months with the installation of some fine complete Louis XVI boiseries.

EXHIBITION OF AMERICAN
HANDICRAFTS

ON May 5 there was opened, in Gallery J 10, an Exhibition of American Handicrafts, assembled and circulated by The American Federation of Arts. The exhibition, which will continue until June 3, was first shown, during the month of November last, in the National Gallery of Art at Washington, whence it went to the museums of Philadelphia, Providence, Boston, Pittsburgh, and Cleveland; the circuit concludes with the exhibition in the Metropolitan Museum.

The Jury of Selection, including the members of the Special Committee on Handicrafts, was composed of H. P. Macomber, George G. Booth, F. A. Whiting, Samuel Yellin, Charles Pellew, C. Howard Walker, Huger Elliott, Bertram G. Goodhue, Francis C. Jones, Henry W. Kent, Hermann Rosse, and Miss Sarah W. Hendrie.

The exhibition offers ample evidence that during the last twenty-five years there has been in this country a notable progress in craftsmanship and in design. H. P. Macomber, Chairman of the Committee on Handicrafts, writes in the Preface to the Catalogue, "The Committee believes that this exhibition affords a creditable representation of the present stage of our craftsmen in designing and executing objects which are both useful and beautiful. No claim is made that it comprises all the good work now being done, for the time allowed for its preparation and collection was rather short. We hope that the work shown will introduce American handicrafts

to a wider public and serve as an inspiration and encouragement for many others to enter this field."

The exhibition consists of 212 items, comprising ceramics, jewelry, enamels, work in various metals, wood and ivory carvings, textiles and needlework, illuminations, book-plates, advertising designs, lacquer, and stained glass. The American Federation of Arts has served a most useful purpose in sending throughout the country

books, textiles, metalwork—in fact, all of the arts of the time which it has been possible to assemble in the disposable space. The large gallery has been divided by partitions into alcoves, each one containing articles which belong together in time or harmonize in effect. The desire has been to escape as far as may be from the usual hard-and-fast museum way of showing examples and to give to the works something of the sympathetic setting which



HERCULES AND DEIANIRA BY POLLAIUOLO

this encouraging Exhibition of American Handicrafts.

LOAN EXHIBITION OF THE ARTS OF THE ITALIAN RENAISSANCE

THE Loan Exhibition of the Arts of the Italian Renaissance installed in Gallery D6 and the Print Galleries opens to the public on May 8 and continues throughout the summer. It is a novel attempt, as far as this Museum is concerned, both in the variety of the items of which it is made up and in the manner in which they are arranged. The material comprises not only notable pictures and sculptures of the epoch but furniture, ceramics, engravings,

is possible in a private house—to imitate, in other words, the effect the works have in the interiors from which they have been borrowed.

Our collectors, not only in New York but elsewhere as well, have been more than usually generous in the case of this exhibition. Their public spirit has led them to deprive themselves of the most important of their treasures, in some cases to the extent that rooms which would be in daily use have had to be closed. Other museums have also been called upon and have responded with hearty good will to our enterprise, lending wherever the conditions were possible. The Chicago Art Institute, the School of the Fine Arts of Yale University, the Fogg Art Museum at Har-

ward have all coöperated to a valuable extent. To the trustees and officers of these institutions and to our public-spirited lenders, the Museum offers its inadequate thanks.

PAINTINGS

Hercules and Deianira by Pollaiuolo is one of the rare paintings furnished to the exhibition by museums. Through the extraordinary discrimination of Consul Jarves it was brought to America many years ago and has belonged since 1867 with the rest of his collection of Italian paintings to the Yale School of the Fine Arts. No better picture could have been obtained than this to illustrate the energy, science, and poetry with which classical stories were retold by the Florentine school at its greatest. In the same breath should be mentioned the tremendously powerful Portrait of a Young Man by Castagno which has been shown at the Museum on more than one previous occasion but which can never be seen enough. It was out of this forceful tradition of tense sinews that Botticelli sprang. His distinguished portrait of young Giuliano de' Medici belonging to Mr. and Mrs. Otto H. Kahn was also lent to the Museum for an occasion some three years ago.

Reaching back to a slightly earlier Florentine development is the arresting Portrait of a Lady by Fra Diamante, which for a time bore the name of Fra Filippo Lippi. This and the charming, aloof Madonna and Child by Cosimo Rosselli are lent by Michael Friedsam. The intellectual alertness of the Florentine aristocracy so admirably felt in the Botticelli portrait is perhaps even more beautifully expressed in Ghirlandaio's portrait of the much celebrated Giovanna Tornabuoni. A pleasing and characteristic eclectic picture by Pier Francesco Fiorentino is lent by Mr. and Mrs. Otto H. Kahn.

Among the Sieneſe paintings, again, other museums generously supply the choicest examples. The little Sassetta illustration of Christ in Limbo with its lingering flavor of the Middle Ages, its exquisite color, and its delicate miniature-like drawing could not be surpassed for the purposes of the exhibition. It is lent by

the Fogg Art Museum. To furnish the altogether delightful series of the Life of Saint John the Baptist by Giovanni di Paolo lent by Martin A. Ryerson, the Art Institute of Chicago, in which the panels have hung for several years, is obliged for a time to rob its own walls. By the artist of the Saint John panels are also the dainty pictures of the Presentation in the Temple lent by George and Florence Blumenthal, the Virgin in the Temple lent by Mr. and Mrs. Otto H. Kahn, and the Nativity lent by Grenville L. Winthrop. Other Sieneſe paintings included in the exhibition are Dan Fellows Platt's mystical Allegory of the Church by Vecchietta and charming little pictures of the Virgin and Child by Neroccio and Francesco di Giorgio, lent respectively by Mr. and Mrs. Otto H. Kahn and the Fogg Art Museum.

Umbrian painting is appropriately represented by six pictures, the first of which to be mentioned should be Mr. Platt's delightfully naïve picture of the Madonna and Child with Angels by Boccatis. Bonfigli, the Perugian pupil of Boccatis, is represented also by a Madonna and Child with Angels painted not long after 1450 and belonging to Mr. and Mrs. Kahn. The delicate beauty of the work of Antoniazzo, here under the influence evidently of Fiorenzo di Lorenzo rather than of Melozzo, is well seen in the Madonna and Child with Donor lent by Percy S. Straus, while the work of Antoniazzo's little-known pupil, Saturnino de' Gatti, is to be distinguished according to Berenson in the Sacra Casa di Loreto. Pinturicchio is in splendidly decorative vein in his Holy Family and Saint John supplied by the Fogg Art Museum, while Perugino in his Madonna and Saints Adoring the Child is seen in loveliest perfection.

In mentioning north Italian paintings lent to the exhibition one inevitably mentions first the Adoration of the Kings by Cosimo Tura lent by the Fogg Art Museum. This little panel, in common with others of his works on a small scale, achieves a tenderness of expression not found in like degree in any of his larger paintings, while there is nothing lost of his peculiarly subtle color and little, or nothing, of his energetic

treatment of draperies. The Bishop attributed to Cossa, lent by the estate of Theodore M. Davis, shows again the tremendous draperies of the Ferrarese School, while the little Madonna and Child by Utili lent by Mr. Platt, though lacking this characteristic, seems in some other respects to point to the tradition of Cossa as we know him in the wonderful Annunciation

ship of which no satisfactory name has yet been found; a portrait presumably of Taddeo Taddei by Amico Aspertini, lent by Michael Friedsam; a Portrait of a Boy by Moroni, lent by C. C. Stillman; and finally a portrait by Baroccio of the baby prince Federigo d'Urbino, lent by Mr. Platt, which takes us into the early years of the seventeenth century.



ADORATION OF THE KINGS BY COSIMO TURA

of the Dresden Gallery. The one example of fresco painting included in the exhibition is the stately kneeling Angel by Luini belonging to Mr. Platt. It formed part of the decoration of the Villa della Pelucca at Monza whence came also the Burial of Saint Catherine, now in the Brera Gallery, Milan, which Williamson justly calls one of Luini's most beautiful works.

Among the interesting expressions of the northern Italian schools at the end of the quattrocento and later none perhaps was more interesting than the portraiture. The exhibition includes a Lombard portrait of a man, painted about 1500, for the author-

The Venetian pictures of the exhibition form one of its most interesting groups, beginning with the sumptuous altarpiece, the Madonna and Child with Angels by Carlo Crivelli, lent by George and Florence Blumenthal, and Mr. Platt's Saint Dominic by Vittorio Crivelli. The pre-Giorgione school is very favorably shown. Antonello da Messina, who brought a new outlook to Venetian painting, is represented by a beautiful example—the rarely seen and uncatalogued Portrait of a Man, lent anonymously. The other oil painting of this group is Mr. and Mrs. Kahn's remarkable Man in Armor by Carpaccio which has

already been commented upon in the *BULLETIN* (July, 1922). Three of the *Madonnas* by Giovanni Bellini, two of them executed before the artist adopted the practice of painting in oil, are shown, the one belonging to Percy S. Straus being a late rediscovery and now for the first time publicly exhibited. Ralph H. Booth's Bellini is also unknown to New York, and Mr. Winthrop's example, highly praised by many authorities, has rarely been seen. Two canvases by Tintoretto are included, Mr. and Mrs. Blumenthal's powerful *Portrait of a Man*, an early work formerly attributed to Bassano, and Samuel Sachs's *Diana*, a picture which at one time belonged to John Ruskin.

B. B.

SCULPTURE AND DECORATIVE ARTS

Paralleling the evolution of Italian Renaissance painting, sculpture in Italy during the fifteenth and sixteenth centuries was inspired by a twofold enthusiasm—for nature and for classical antiquity. The former developed powers of observation, adding to the sculptor's knowledge of the human form at rest and in motion, until, with increased technical facility, the Renaissance sculptor attained a complete mastery of his craft. On the other hand, this enthusiasm for nature was controlled and directed to aesthetic purposes by the study and emulation of the remains of classical art, which were now regarded as models of perfection. This disciplined realism, even more than the new vocabulary of classical motives and the new themes drawn from pagan life and mythology, gives to Renaissance sculpture, as to contemporaneous painting, its distinctive character.

If the painters of Florence share their laurels with others, the school was supreme throughout the Renaissance in the domain of sculpture. Although Donatello is unquestionably the supreme master of the Early Renaissance, the realistic and classicizing tendencies of the period are perhaps most harmoniously united in the work of Luca della Robbia, whose serene naturalism seems more akin to classical ideals than the impassioned style of the great leader of the Florentine school. By Luca della

Robbia we are fortunate in being able to show the beautiful relief in enameled terracotta, lent by Mrs. George T. Bliss, of the *Madonna of the Niche*. More dramatic in sentiment, retaining something of Gothic intensity in the treatment of form, is the Donatellesque terracotta relief of the *Virgin and Child*, lent by J. Pierpont Morgan. This impressive sculpture, close indeed to the work of Donatello himself, is evidently by the same hand as the *Via Pietra Piana Madonna* at Florence, which is generally attributed to Francesco del Valente, Donatello's sole Florentine assistant at Padua; another name suggested has been that of Antonio di Chelino da Pisa. From the same collection comes the exquisite marble relief of the *Madonna and Child*, by Agostino di Duccio, one of the most individual of the Florentine masters of the Early Renaissance.

By Antonio Rossellino, the sculptor of feminine grace and the delicate beauty of childhood, are three marble fragments, composed of the smiling heads of cherubim; one is owned by the Museum and the others come from the collections of Robert W. de Forest and Dr. John E. Stillwell. The suave elegance of Mino da Fiesole has inspired the marble relief of the *Madonna and Child*, lent by Mr. and Mrs. Otto H. Kahn; this attractive sculpture is probably by a Roman disciple of the popular Florentine master. Deriving both from Rossellino and Mino da Fiesole, Tommaso Fiamberti (the Master of the *Marble Madonnas*) is the author of a delightful little sculpture in highly polished serpentine, lent by George and Florence Blumenthal, representing a *Child Holding a Dog*. The beautiful marble statuette of the *Christ Child Blessing*, lent by John L. Severance, has a most interesting history. This statuette, according to Vasari, was made by Baccio da Montelupo to replace the *Christ Child* surmounting the tabernacle by Desiderio da Settignano in San Lorenzo, Florence, when this figure of the infant Christ, which enjoyed a great popularity, was placed on the high altar of the church at Christmas time. Shortly after Baccio had completed his sculpture, Desiderio's statuette was injured and removed to the

sacristy, so that the Montelupo sculpture remained in position on the tabernacle until 1868, when the Desiderio statuette was restored and placed in its original position, and the marble by Montelupo sold by the church to the Russian connoisseur and collector, Baron Liphart.

Although the Renaissance sculptor found perhaps his principal employment in the production of devotional sculpture, the secular spirit of the time fostered the art of

Cristoforo Romano, the leading sculptor of the Roman school in the later part of the fifteenth and the early sixteenth century. The sculptor was frequently employed at the court of Mantua, and it is very probable that this bust represents the young Federico Gonzaga, the son of Isabella d'Este and the Marquess Gian Francesco Gonzaga. A bronze head in heroic size of a bearded man, lent by Grenville L. Winthrop, exemplifies the classical manner of Late Re-



THE GONZAGA ANNUNCIATION TAPESTRY
ITALIAN, SECOND HALF OF XV CENTURY

portraiture. A masterpiece of Renaissance portrait sculpture is the marble bust by Francesco Laurana of Beatrice of Aragon, the daughter of Ferdinand of Naples, who married in 1476 Matthias, King of Hungary. This embodiment of aristocratic beauty is lent by Thomas Fortune Ryan, from whose collection comes also the forceful marble portrait bust of a young man by an unknown artist—perhaps Pietro da Milano, one of the principal sculptors at the courts of Naples and Sicily and the celebrated medalist of King René of Anjou. In its vigorous masculinity this portrait offers a striking contrast to the subtle elegance of the Laurana Princess. Lent by Michael Friedsam is an attractive portrait bust in marble of a young boy, by Gian

naissance sculpture. The bronze might easily pass for the portrait of a Roman emperor; but in the writer's opinion it represents some personage of the sixteenth century, quite probably Francesco Maria della Rovere I, Duke of Urbino, a few years younger than he is represented in a bust in the Kaiser Friedrich Museum in Berlin.

The decoration of monumental tombs offered another fertile field for the Renaissance sculptor. Presumably from some such tomb as that of Doge Andrea Vendramin at Venice comes the half-length figure in marble of a warrior by Tullio Lombardi, one of the most prominent sculptors of the Venetian school. Dr. Bode conjectures that this superbly decorative sculpture, probably representing Saint

George and dating from the late fifteenth or early sixteenth century, may have been made for a monument of Ercole d'Este at Ferrara. It is lent by Michael Friedsam.

A taste for rich ornamentation is characteristic of Venetian sculpture and is well seen in the Venetian bronzes of the High Renaissance. Magnificent examples are the pair of bronze *cire perdue* altar candlesticks by Alessandro Vittoria, lent by courtesy of Philip Lehman. The comparative sobriety of Florentine design at this period is shown in the splendid pair of bronze altar candlesticks by Benedetto da Rovezzano, which are lent by J. Pierpont Morgan. Andirons constitute an important class of Venetian bronzes; the handsome pair from the collection of George and Florence Blumenthal are notable examples of the school of Alessandro Vittoria. But not all Venetian bronzes are utilitarian in character. Attributed to Jacopo Sansovino, the chief sculptor at Venice during the second quarter of the sixteenth century, is the *cire perdue* bronze statuette from the Blumenthal Collection, representing Pluto with the dog Cerberus; and a typical Venetian work of about the middle of the sixteenth century is the graceful statuette, anonymously lent, of Venus Marina by Danese Cattaneo.

The most famous of the Renaissance *bronziere*s is perhaps the curly-haired Paduan, known by his nickname of Il Riccio, a master of ornament and a realist of Donatello's school. Il Riccio produced numerous bronzes, mainly utilitarian in purpose. A splendid example of the master's work, lent by courtesy of Philip Lehman, is a large incense burner of cylindrical form, surmounted by a seated faun holding a Pan's pipes. Typical of Riccio's numerous small bronzes designed as lamps or inkwells is a bronze statuette from the Friedsam Collection, representing a nude youth holding a lamp in the form of a shell. From the Morgan Collection comes the well-known equestrian statuette of a warrior by Il Riccio, a masterpiece of vigorous sculpture. No less animated, but of greater refinement in design, is another bronze from the same collection, a studio copy of one of Leonardo's numerous studies for his eques-

trian statues of Francesco Sforza and Gian Giacomo Trevulzio.

Numerous Renaissance bronzes are copies in reduced size or free adaptations of classical sculptures. Notable examples of this type are the Spinario and the Hercules, lent by Michael Friedsam, and the Crouching Venus, probably by L'Antico, owned by the Museum. Classical influence is also a marked characteristic of the Late Renaissance bronzes. The classicism of the Late Renaissance is conspicuous in the work of Gian Bologna and his imitators. By the master is the fine bronze group of Hercules and Cacus from the Blumenthal Collection.

Before leaving these miniature sculptures, attention may be called to the pax with a relief in wrought gold, probably by Moderno, representing The Flagellation. This pax was made for Cardinal Giovanni Borgia and came from the Treasury of the Cathedral of Tarazona in Spain.

Although furniture was by no means plentiful during the fifteenth and sixteenth centuries, there was a distinct advance toward comfort and luxury in all that pertained to the house. The influence of classical ornament and architectural forms is manifest in Italian furniture designs early in the fifteenth century. In the following century these motives were developed and became more classical in feeling, corresponding to the change in architectural design; and elaborate carving was now generally substituted for the marquetry or painted decoration which had been favored in the earlier period.

The cassone, or coffer, that essential piece of Italian Renaissance furniture, is represented in the exhibition by many splendid examples. The earliest is a Florentine chest, with painted gesso decoration, of about the years 1400-1410. This comes from the Museum collection, as do the two following, an ornate Florentine cassone of about 1475, with a painting of the Conquest of Trebizond on the front panel, and a gilded cassone of the same date and provenance, with gesso carvings in high relief representing Bacchus and Ariadne. A cassone, probably Florentine of the middle of the fifteenth century, lent by Mr. and

Mrs. Payne Whitney, has an unusual and delightful painted decoration of birds and rabbits among flowering plants in the style of millefleurs tapestries. Lent by Mr. and Mrs. Otto H. Kahn is a pair of stately Florentine cassoni, with intarsia decorations, which date from the second half of the fifteenth century. A cassone of about 1500, lent by courtesy of Philip Lehman, is a masterpiece of Venetian design; the graceful form of the coffer is embellished with exquisite low relief carvings. From the

and Mrs. Payne Whitney comes a monumental Venetian table of the early sixteenth century, extremely beautiful in its proportions and carved decoration, and a second Venetian table of elaborate design, some half century later in date. From the same collection is a Tuscan table of the second half of the sixteenth century, of which the unusual design is attributed to Vasari; and also a late sixteenth-century pedestal table with octagonal top. A century earlier is the beautifully carved and gilded Siene-
 se



CASSONE, ITALIAN, VENETIAN, ABOUT 1500

collections of J. Horace Harding and David Warfield come two princely Roman cassoni of the mid-sixteenth century, carved in high relief with figures, architectural ornament, and armorial bearings. The bronze-colored patina of the wood, relieved by occasional touches of gold, adds to the sumptuous appearance of these chests. Another magnificent cassone of the High Renaissance type is lent by George and Florence Blumenthal. With these cassoni may be mentioned the *cassapanca*, a combined wall-bench and chest raised on a dais, owned by the Museum; it is an excellent example of Florentine furniture in the second half of the sixteenth century. To the same period belongs the fine *credenza* from the vicinity of Verona, lent by Charles A. Platt, and the elaborate Tuscan writing cabinet lent by Edwin A. Shewan. Other small cupboards are lent by Mrs. F. Gray Griswold and Mr. and Mrs. Payne Whitney.

Several types of tables are represented in the exhibition. From the collection of Mr.

table with an octagonal top, lent by courtesy of Philip Lehman.

"Savonarola" and "Dante" chairs are represented by many choice examples. It is impossible to call attention to individual pieces, except perhaps to note a Lombard or Venetian "Dante" chair with intarsia decoration from the Philip Lehman Collection, and the extraordinary pair of carved and gilded Venetian chairs of the same type, lent by Mr. and Mrs. Payne Whitney; all these chairs have their original leather backs and seats. Of the stool-chairs (*sgabelli*) and stools beautiful examples have been lent from the Kahn, Blumenthal, and Lehman Collections.

The sumptuous character of Renaissance fabrics is well shown, among other examples, by the altar frontal of green cut-velvet patterned with gold, from the Lehman Collection. Through the kindness of Martin A. Ryerson, we are privileged to exhibit the famous Gonzaga Annunciation tapestry, which was woven in Italy, prob-

ably at Mantua, in the second half of the fifteenth century. This beautiful tapestry from the Ryerson Collection, perhaps the supreme achievement of the Italian looms, was woven for a member of the Gonzaga family, whose arms appear twice in the composition.

Although the ceramic group in the exhibition is not a large one, it includes characteristic examples of the majolica of Faenza, Caffaggiolo, Deruta, Gubbio, and Urbino. Among the pieces, which illustrate a variety of forms, are two fine lusted plates by Maestro Giorgio; other celebrated ceramic artists represented are Fra Xanto Avelli, Nicolo da Urbino, and Orazio Fontana. The exhibits come from the collections of Michael Friedsam, William Randolph Hearst, Philip Lehman, V. Everit Macy, and Thomas Fortune Ryan.

On a sacristy cupboard are shown two beautiful illuminated manuscripts, lent by J. Pierpont Morgan. One, a manuscript of the works of Didymus and other authors, dated 1488, was written for Matthias I, King of Hungary, by Sigismundus de Sigismundis, and illuminated by Attavante degli Attavanti. The other, a pontifical, of the late fifteenth or early sixteenth century, was written for Cardinal Giuliano della Rovere, later Pope Julius II, and illuminated by Francesco and Girolamo dai Libri of Verona.

J. B.

PRINTS AND ILLUSTRATED BOOKS

The exhibition is continued in the Print Galleries opening from the Gallery of Special Exhibitions, where there has been arranged a selection from the Italian prints and illustrated books in the Museum's own collections. The items shown have been chosen not so much for their beauty, although that quality is conspicuously present, as for the manner in which they represent the many-sided activities of the Italian print makers of the Renaissance. Today they are all regarded as "fine prints" and as beautiful books, but at the time they were made they probably for the greater part escaped the attention of the specifically art-loving community because

a very great many of them were not made especially to be beautiful but to be useful in one way or another. Thus there are prints which were intended to be colored and pasted on altar fronts as a cheap substitute for decorative paintings, and there are sets of cards which may have been used for games like that of "authors" and in somewhat the same manner that our own contemporary Sunday School cards are used. There are pattern designs for jewelers, sculptors, metalworkers, intarsia makers, and needlewomen, treatises on lettering and architecture, and reproductive engravings which, taking the place now occupied by photography, carried the fame and the design of Mantegna and Raphael across the world. There are many illustrated books which are neither more nor less than the cheap popular reading of the day, books which, like the Aesop of 1479 and the *Ars Moriendi* printed by Clein in 1490, are today among the ultima thules of collector-dom and among the great exemplars of how to make lovely books. There are also many of the great chiaroscuro woodcuts which are still the most successful examples ever produced in Europe of cheap color printing for the pictorial decoration of walls, and another group of woodcuts in black and white by such diverse men as the Master I. B. with the Bird and Domenico dalle Greche. The individual artists represented are typified by such men as the anonymous engraver of the famous and very beautiful Life of the Virgin and of Christ, Pollaiuolo, Mantegna, Jacopo de' Barbari, Zoan Andrea, Mocetto, the Campagnolas, Marc Antonio and his school, and such later men as the Carracci and Baroccio.

In view of the fact that the south print gallery has been borrowed by the Department of Decorative Arts during the month of May, the woodcuts in the exhibition will be rearranged early in June and a larger and more varied selection put on exhibition.

There will be further comment upon the Italian prints in the exhibition in a later number of the BULLETIN.

W. M. I., JR.

LORD CARNARVON

IN the death of the Earl of Carnarvon our Museum has lost a good friend, who took great interest in following its progress and development although he had never seen it. Naturally this interest was chiefly in its Egyptian department, but it was by no means confined exclusively to that. He kept himself surprisingly well informed about its growth in other directions, its new acquisitions, its methods of installation, and all other matters which offered him a basis of comparison with the museums of Europe as well as Cairo. He was constantly talking about it to his friends, and after seven years of fruitless labor in the Valley of the Kings he made up his mind last summer that if the present season should not turn out more successful he would give up his work in Egypt and come to New York next winter expressly to study our collections.

Unhappily for us this project was not destined to be carried out, even had his death not prevented, for the stupendous task he had set himself and those who were assisting him in preserving and recording every scrap of the great treasure upon which they had come so unexpectedly, as well as the further exploration of the tomb, would have completely absorbed his time and energy for an indefinite period.

The friendly relations between Lord Carnarvon and the Museum began before his excavations in the Valley of the Kings. For a number of years previously he was digging in the neighboring valley of Deir-el-Bahri, where his concession adjoined ours, the two being separated only by an invisible line of demarcation. As in any mining claim, a situation like this might easily have given rise to all kinds of misunderstandings and complications, especially if below the ground passageways or chambers crossed from one side of the line to the other, as did in fact happen; and that no friction ever arose in consequence was very largely due to his own unfailing courtesy and fair-mindedness, which helped in settling in a perfectly amicable manner all problems that arose. As a result the Museum has now, by gift from him, several interesting pieces of Egyptian furniture which he con-

sidered as properly ours because he had found them on our side of the line. He also gave the Museum a number of alabaster jars which were found by Howard Carter in the early years of their work in the Valley of the Kings, these being among the few things they did find there until the present season. They were in a fragmentary condition, and as the fragments have still to be put together they are not yet on exhibition.

When the first two chambers of the tomb of Tutankhamen were opened last November Lord Carnarvon, Mr. Carter, and Mr. Callender found themselves confronted by a situation to deal with which they were almost wholly unequipped. Mr. Carter is a master of resource, but even he could not cope single-handed with the vast mass of perishable material which he saw awaiting him. Prompt and efficient assistance was imperative, and it was a compliment the Museum will not soon forget that for this they turned at once to us. It was really an S O S call, and fortunately our Egyptian staff was ready to meet it, as the site at which they were working was in the immediate vicinity, separated only by the ridge which forms the south wall of the Valley of the Kings. Mr. Lythgoe, on his way from New York to Egypt, met Lord Carnarvon shortly after in London, and an arrangement was soon completed by cable, by which the work was begun which has since become familiar through the daily accounts in the newspapers. At their January meeting our Trustees confirmed the action taken, in the resolution which is given below together with Lord Carnarvon's reply, written shortly before his fatal illness:—

RESOLVED: That the action of the Director and the Curator of Egyptian Art in extending to Lord Carnarvon, to whatever extent may be necessary, the services of the Museum's Egyptian Expedition to assist in the task of recording, removing, and preserving the objects found in the tomb of Tutankhamen be hereby ratified and confirmed; and that the Trustees desire to express to his Lordship their appreciation of the honor he has done the members

of the Museum's staff in selecting them for assistance in this very important and delicate work.

LUXOR

March 2, 1923

SIR:

I shall be very much obliged if you would thank the Trustees of the Metropolitan Museum for the resolution of the 15th Jan. they have caused to be sent me. It is a document that I shall always keep and look upon with the greatest pleasure.

I wish once more to thank the Museum for the more than valuable aid they have generously given me and I beg that you will inform them that greatly owing to that aid, I have the greatest hope of successfully completing a most difficult task.

Believe me

Sincerely yrs.

CARNARVON.

E. R.

A PORTRAIT BY RUBENS

WHETHER Rubens can be classed among the great portrait painters or not is a question which has occupied many of those who have made a study of his work. Most critics seem to think that portraiture was the least successful of his activities. As keen and subtle a judge as Fromentin comes to that conclusion, though his admiration for Rubens in other respects is the theme of the most eloquent chapters in *Les Maitres d'Autrefois*. Fromentin's considerations on this as on so many other subjects are well worth repeating. In his imaginative pictures, he says, Rubens made marvelous use of portraiture. In all his works appear people whom he had seen and remembered. Of them he took just what he required for his purpose and no more. By means of them he gave to his creations a striking and convincing appearance, but the people in his pictures always do and think as Rubens himself wishes. His characters never lead him as though against his will to unexpected places, as sometimes happens to more humble-minded artists. Rubens was like a supreme stage-manager, one might say, controlling

the effects and the placing and all the parts. Life supplied the actors, but the actors strictly carry out the stage-manager's directions and hide their own personal manners and idiosyncrasies while on the scene. Rubens, in fact, lacked that power of self-subordination which could have induced him to forget himself and his own preconceptions in the presence of nature. His personality is always uppermost, and it thus happens that any one whom he painted, whether a real or an imaginary person, became temperamentally another Rubens: the result was a spiritual portrait of himself.

Such is the gist of the passage, and there seems to be no appeal from its judgment. We must not expect in the splendid and triumphant art of Rubens the deep scrutiny of a Rembrandt for what was hidden behind the features and the sober or fantastic dress of those who sat for him. The attentions of Rubens were directed toward the surface of things. He celebrated the joy and the loveliness of life and had small patience for mental peculiarities and maladies.

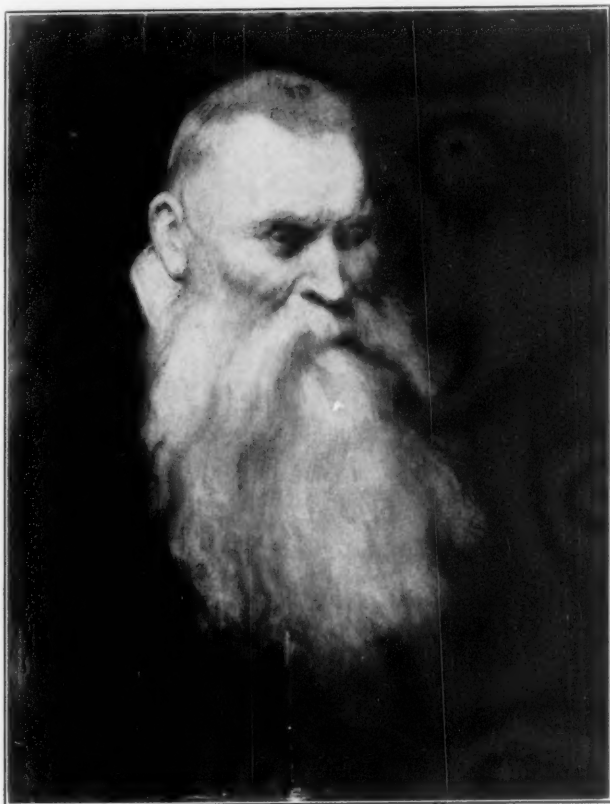
Notwithstanding these facts, however, certain of his portraits are among his most successful pictures. No one has painted more charming and beautiful children than he, and the series of likenesses of his first wife and particularly those of his second wife are as wonderful as any of the great works in the whole history of art. His own happiness and theirs is mirrored in these paintings. With a zest that is irresistible he throws himself into the portraits of those whose characters were in accord with his own fortunate and active spirit.

The Portrait of a Man¹ which the Museum has lately bought is an example of such a combination. The sitter is a jovial person of about sixty-five years of age, with an enormous beard which he is very proud of, as the artist makes evident. Health, egotism, and the enjoyment of the good things of life are striking traits of this ruddy and vigorous person whom Rubens took such delight in portraying.

¹Oil on panel; h. 25 $\frac{7}{8}$ in., w. 20 $\frac{1}{4}$ in. From the Marzius Collection, Kiel. Gallery 27.

Apart from the surmises about vocation and habits which any striking countenance calls up, there is no clue as to who he was. Features similar to his appear in a portrait of a younger man, in the Lichtenstein Gallery at Vienna.² The similarities of this head to our sitter tempt

is done with the exhilarating mastery, at the same time audacious and precisely calculated, which marks the perfect craftsman. The eyes were never finished, one finds on careful examination, but the fact is no detriment. The impression is one of completeness. Notwithstanding the rapid-



THE PORTRAIT OF A MAN BY RUBENS

one to hazard the conjecture that they might be father and son. Both the Lichtenstein portrait and ours date from about the same time in the artist's career—namely, from 1610 to 1620, when he was in his thirties or early forties.

Our portrait appears to have been the work of but two or three rapid sittings and

ity of its painting, the realization of the head and its sense of weight are most remarkable. In this respect it can be compared to any portrait, even to those in which color and expression have been sacrificed for this particular quality. And to this sense of the actuality of the forms is added the convincing expression of the old gentleman's lusty character. Spiritually as well as materially he lives on in this vivid and dexterous painting.

B. B.

²According to the Catalogue the portrait of the painter Rombouts, but the model bears no resemblance to the portrait known to be of Rombouts by Van Dyck.

NICHOLAS DISBROWE
HARTFORD JOYNER

DURING the forty years since the publication of Dr. Lyon's study of the early

about Hartford, Connecticut, in the last quarter of the seventeenth century, and that the Hadley chest (fig. 2) was made in or about Hadley, Massachusetts, from 1700 to 1725. The reason for this assumption



FIG. 1. "CONNECTICUT CHEST"

furniture of New England, there has been much speculation among students of the seventeenth-century oak furniture as to the

was that many Connecticut chests have been traced to Hartford and its vicinity, and several of the Hadley chests have come

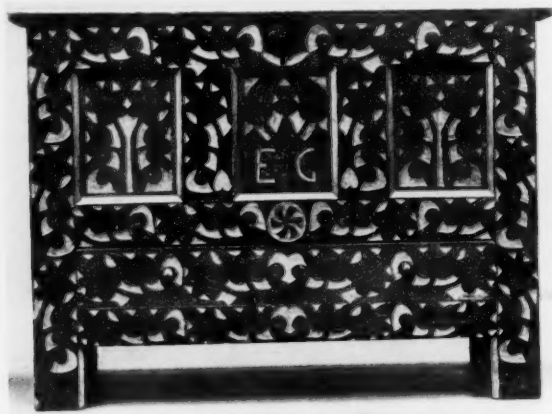


FIG. 2. "HADLEY CHEST"

origin of the design of the so-called Connecticut and Hadley chests. It has generally been assumed that the so-called Connecticut chest (fig. 1) was made in or

from Hadley, its near neighbor, Belcher-town, or the upper Connecticut valley. The chests above illustrated are owned by the Metropolitan Museum.

There has come into the possession of the writer within the last few months a chest (fig. 3) which bears the maker's name as he inscribed it when the chest was made and makes it possible to compare the pattern and peculiarities of this chest with a group

ing. Nicholas Disbrowe appears, from available records, to have been born at Walden, Essex County, England, in 1612-3, the son of a joiner. The first record of him in this country is that he was a property owner at Hartford, Connecticut,



FIG. 3. CHEST BEARING THE NAME OF NICHOLAS DISBROWE
LENT BY LUKE VINCENT LOCKWOOD

of oak pieces, thus helping to solve the problem. On the back of the lower drawer of the chest is written in seventeenth-cen-

in 1639, where he lived in the north end of Burr Street, now North Main Street. He married Mary Bronson in 1640. In 1660



FIG. 4. HANDWRITING ON DISBROWE CHEST

tury handwriting, "Mary Allyns Chist Cutte and Joyned by Nich Disbrowe" (fig. 4).

Mary Allyn was the daughter of Col. John Allyn, secretary of the colony. She was born in Hartford in 1657 and died in 1724. In 1686 she married William Whit-

he obtained permission to build a shop sixteen feet square on the highway. He served in the Pequot War and was granted fifty acres of land for his services May 11, 1671. He was appointed "Chimney Viewer" for the years 1647, 1655, 1663, and 1669, and Surveyor of Highways in 1665.

He was freed from military service March 6, 1672-3, being then sixty years old. In 1669 he married Elizabeth, widow of

the undulating bands with tulips flowing from the stiles to the rails without break (figs. 3, 11, and 15), the use of the tulip and



FIG. 5

Thwaite Strickland. He was at one time accused of witchcraft, apparently because of a disputed bill over a chest. He died in

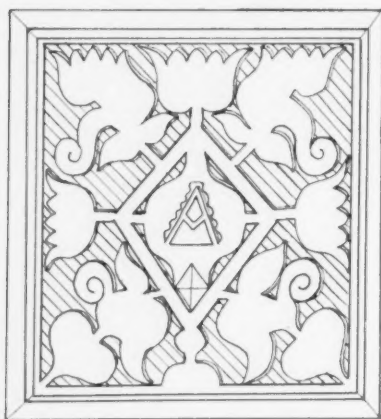


FIG. 6

1683 at Hartford aged seventy-one years and his inventory shows that he possessed a large quantity of joiner's tools, his total



FIG. 7

estate amounting to £210-10-01, a large estate in 1683. Mary Allyn was married three years after Disbrowe's death.

Disbrowe was no ordinary carver. The distinguishing features of his designs are



FIG. 8

leaf in great variety of combinations and particularly a stem with tulips and leaves attached to the sides and top (figs. 1, 11, 12, and 16). His designs were carefully worked out to fit the individual piece, and he shows much originality in adapting the tulip design to meet the conditions as he found



FIG. 9

them, no two pieces being identical. Note particularly in this connection the A's (fig. 5) carried into the design, once on each stile, once on each side of the center panel, three times on the upper drawer and once on the lower drawer, the cross-bars of these A's being small tulips. The border design on the lower rail and between the drawers was a design known to English cabinet-makers,

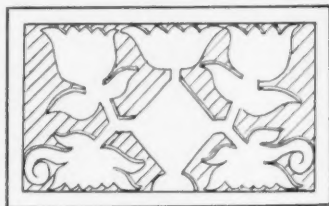


FIG. 10

but the other design seems to have been original with him.

On the top rail, at the ends of the lower drawer, and in the center panel, back to back, appears the design found on the

Hadley chests (fig. 9) but better executed (fig. 7). The design on the stiles consists

curves. The upper drawer has three A designs and two diamond-shaped designs (fig. 10).



FIG. 11. CHEST OWNED BY THE CONNECTICUT HISTORICAL SOCIETY

of an undulating band, the curves filled with a tulip and leaf, three tulips (fig. 8),

In the center of the lower drawer is the A design, two diamond-shaped designs—



FIG. 12. CHEST BELONGING TO DR. IRVING P. LYON

and the A design above referred to, and these designs are repeated on the stiles either side of the center panel and on the rail under the panels, varying to fit the

one on each side—and on the ends the Hadley design. On the rail between the drawers and below are carved the undulating band and simple tulips. On the outer

panels are large diamond designs; in the center of one is carved an M and in the center of the other an A (fig. 6). Wooden knobs were originally in the center of the diamond designs on each drawer, the brass handles being a recent addition.

Comparison of the foregoing chest with



FIG. 13. BOX, OAK

figure 11, owned by the Connecticut Historical Society, shows many points in common. The undulating band and tulip design is similar and the layout and character of the carving and construction show this chest to have been made by Disbrowe. The center panel, which is octagonal, suggests the outer panels of the two preceding chests, except that the design is built about a rosette instead of a diamond. The outer panels are in true Connecticut chest type (fig. 1), beautifully designed.



FIG. 14. BOX, OAK

The next step in the development to the Connecticut chest type is shown in figure 12, belonging to Dr. Irving P. Lyon and shown as figure 9 in his father's book. At first sight it would appear to be of the conventional type (fig. 1). The center panel, however, closely resembles the center panel in figure 11 and the design in the outer panels differs from the conventional in that the stem from which the tulips and leaves spring is not continuous.

All of the pieces of furniture with the tulip pattern other than the Hadley pat-

tern seem to have been made in the vicinity of Hartford, and as there are a comparatively small number known, they could all have been the work of Disbrowe.

Starting therefore with figure 3, the named chest, as the key, then figure 11, figure 15, and figure 1, in the order named, we have the sequence leading up to the Connecticut type chest and, strangely enough, the stippled background of these four pieces is so distinctive that one can recognize that they were all probably done with the same instrument. Of course, it cannot be claimed that Disbrowe made all of the Connecticut type chests, for panels of this design are found on a chest dated 1704, long after his death. Disbrowe, as was shown above, was familiar with the design which is repeated on the Hadley type of chest (fig. 2), but these are of a later date than Disbrowe's death, the earliest the writer has seen being dated 1699, and several are known dated after 1700. It would seem probable, therefore, that the designer making the Hadley chests was at least familiar with Disbrowe's work.

Figure 15 is a two-drawer chest of drawers originally belonging to Dr. Lyon and found by him in Hartford, now in the Bolles Collection at the Metropolitan Museum. It bears several of the characteristics of the Disbrowe pieces, i. e., the undulating lines flowing from the stiles to the rails, and the tulips, and on the upper drawer is carved a pattern which includes the leaves appearing in figure 3. The surface of the lower drawer is carved in a pattern familiar on English chests of the period.

The outer panels on the chest without drawers belonging to the Bolles Collection shown in figure 16 are carved in the stem with tulip and leaf motive which is one of Disbrowe's hallmarks, quite similar to the design on the box (fig. 13).

A number of oak boxes are known, carved in the tulip design. The two which are here illustrated are also in the Bolles Collection. Figure 13 makes use of the stem with tulip and leaf design, shown in figures 3 and 12, but varied to fill the surface, and the stippled background is the same as that in figure 3.

Figure 14 well illustrates Disbrowe's

originality. The tulip and leaf pattern is so designed as to cover the entire surface without a break. A box and a chest of almost this exact design are in the Erving Collection in Hartford.

and vary with each piece and had been recognized by collectors as the best of the oak period long before his name had been discovered.

As to his early work, one can only con-



FIG. 15. TWO-DRAWER CHEST

All of the pieces here shown were made by Disbrowe in the later years of his life, 1660 to 1683, and are the work of an experienced joiner. The designs are original

and vary with each piece and had been recognized by collectors as the best of the oak period long before his name had been discovered.

LUKE VINCENT LOCKWOOD.

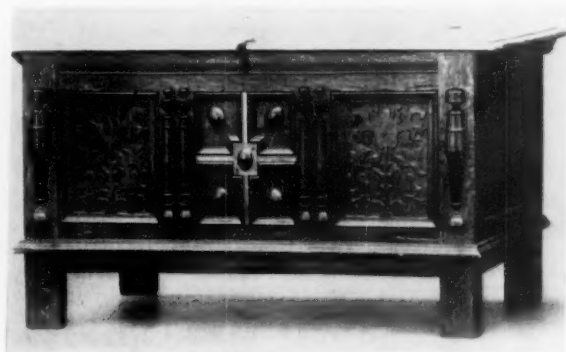


FIG. 16. CHEST WITHOUT DRAWERS

CLASSICAL DEPARTMENT

MISCELLANEOUS ACCESSIONS

A FEW small, rather precious pieces of various materials have recently been pur-



FIG. 1. EXTERIOR OF PHIALE
V OR IV CENTURY B. C.

chased for the Classical Department, and are herewith briefly described. They are temporarily placed together in a case in the Sixth Room of the Classical Wing.

The most important is a silver phiale or shallow bowl with wide, flaring rim, tastefully designed and decorated (figs 1 and 2; H.



FIG. 2. SILVER PHIALE, GREEK
V OR IV CENTURY B. C.

1 $\frac{1}{8}$ in. [4.3 cm.], D. 6 $\frac{1}{8}$ in. [15.4 cm.], wt. 5,838.24 grns. The inside is plain, while the exterior is ornamented in the center with a rosette from which radiate fifty lanceolate leaves, with central rib and hollowed sides. The bowl is cast and chased, of massive silver, with effective parcel gilding; thus the twenty-five alternate leaves which underlie the others are gilt, as also the rosette and the narrow ridge separating the bowl

proper from the rim. Fortunately the preservation is excellent, even the gilding being practically intact; only in a few places are there slight injuries and abrasions. Of the history of the bowl we know only that it is supposed to have been found by a peasant in Acarnania, Greece, about twenty-five years ago, and that it was formerly in the possession of Sir Cecil Harcourt-Smith in London.¹

In comparison with other shapes the phiale is sparsely represented among Greek vase forms. Even in terracotta it is rare. But that it was once very popular is amply attested by references in inscriptions and representations on Athenian black- and red-figured vases. And naturally, as the libation bowl par excellence and the requisite for every sacrifice, its use must have been widespread. Perhaps we may explain this scarcity by the fact that, having a religious purpose, precious materials such as gold and silver were generally preferred. We know from inscriptions that a silver phiale was a customary offering. Newly elected candidates, enfranchised slaves, successful litigants, all manner of people with cause for thankfulness would offer a silver phiale to the bountiful deity. We are told that in the temple of Apollo at Delos there had accumulated by the second century B. C. as many as six hundred phialae, of which the majority were of silver, some of gold, none apparently of bronze or terracotta. Silver-gilt specimens are especially mentioned, and to judge from the descriptions a decoration of leaves or fruit was particularly popular. Our meager supply today of these precious articles is, of course, due to the intrinsic value of gold and silver. In times of stress objects in these metals would be melted down for immediate return, regardless of artistic value. The survival of so beautiful a specimen as that now acquired by the Museum is therefore a fortunate accident.

¹It was exhibited at the Burlington Fine Arts Club at the Exhibition of Silversmiths' Work in 1901 (Catalogue, p. 139, M. 5), and is published in H. Maryon, *Metalwork and Enamelling*, fig. 368. It is described and illustrated in Sotheby, Wilkinson, and Hodge, *Sale Catalogue* for November 23, 1921, No. 107.

Just because the phiale is a rare shape it is often difficult to date isolated examples; for it is not easy to work out a consecutive development. On the rim of our bowl are lightly incised two letters and a group of six punctured dots. From this inscription it has been dated in the fourth to third century B. C. But there is nothing in the character of the letters to prevent an earlier dating; and, moreover, the letters might have been scratched in at any time and so cannot be taken as definite proof. We must therefore fall back on stylistic evidence. Fairly close parallels for the shape are a silver phiale from Cyprus in our collection (No. 4579), probably of the sixth or early fifth century; the handsome terracotta phialae signed by Sotades (first half of fifth century) in the Boston and British Museums; and a glass bowl of Hellenistic or Roman date in the Berlin Museum (Glass Inv. No. 2126). Moreover, the kylikes of the late sixth century, minus the handles and foot, are practically identical, having the same broad, offset lip and very shallow bowl. For the decoration we may compare the series of silver bowls found in Egypt, and now in the Cairo and Metropolitan Museums² (dated tentatively in the late Saitic or Ptolemaic periods); a serpentine stone bowl in the Berlin Museum³ (of unknown date); a silver patera from the Oxus Treasure⁴ (fifth to second century B. C.); and a bowl from the Hildesheim Treasure.⁵

This is an embarrassingly wide range. On the whole, however, to judge from the general appearance—the finely studied outline which has much more grace and swing than that of the later examples, in which the lip is shorter and less flaring; the heavy weight; the crispness of the work—one is inclined to place it in the best period of Greek art, that is, in the fifth or at latest in the fourth century B. C.

²cf. Bissing, *Metallgefäße*, Pl. III Nos. 3582 and 3585 and our Acc. No. 18.2.16; also Maspero, *Musée Egyptien*, II, Pl. XXVII.

³*Sammlung Vogel*, Sale Catalogue, p. 89, fig. 58.

⁴Dalton, *The Treasury of the Oxus*, Pl. V, 19.

⁵Pernice and Winter, *Der Hildesheimer Silberfund*, Pl. I.

We have in this Museum fifteen moulds of Arretine vases of the first century A. D., and a few bowls made from such moulds (placed in Cases C, G, and G2 in the Ninth Classical Room). They are much-



FIG. 3. STAMP USED BY ARRETINE POTTERS

prized possessions, being both rare and of great beauty. We can now add to this collection two stamps used by the Arretine potters in the making of their moulds (figs. 3 and 4; Hs. $3\frac{1}{8}$ in. [7.8 cm.] and $1\frac{3}{8}$ in.



FIG. 4. STAMP USED BY ARRETINE POTTERS

(4.6 cm.). They are of baked clay with figures delicately worked in low relief, one a dancing girl, the other the upper part of a reclining youth. Both are provided with roughly shaped handles and are slightly curved on the surface to fit the body

of the mould. The manner in which the clay is cut away round the outlines of the figures shows that it was worked in lea-



FIG. 5. ARRETINE MOULD

ther-hard condition. Both the dancer and the youth are familiar figures in Arretine compositions and—what is particularly fortunate—can be seen on moulds in our own collection; so that we can realize the compositions of which they formed part.



FIG. 6. FRAGMENT OF CRETAN VASE

Thus on the mould No. 19.192.24 are four girls dancing in exactly the same pose as on our stamp, moving lightly to the right with arms bent at the elbow, and wearing the same thin short chitons and curious "kalathiskos" caps (fig. 5). The background is formed by garlands and

altars. On another of our moulds (No. 19.192.19) and on an actual bowl (No. 10.210.37) are more kalathiskos dancers in slightly different attitudes; and still other poses can be seen on Arretine moulds elsewhere as well as on contemporary marble and terracotta reliefs (all copied presumably from Hellenistic models). There appear, in fact, to be in all about eleven different types of these dancers, varying among themselves merely in the manner of holding their heads and their arms—a clear instance of the adherence also in later classical art to definite yet subtly varied types.

The upper part of the reclining youth is part of a symposium scene such as that on our mould No. 19.192.16, where an exactly similar figure occurs, also seen partly in back view and holding a vase with both hands. As a rule, this figure is combined with one of a woman also reclining, behind whom the lower part of his body is hidden; but on our mould, by a curious oversight, he is placed at the foot instead of the head of the couch, so that there could really be no room for his legs. He was clearly used here merely as a space filler.

Very few of these Arretine stamps have been preserved. There are two in the British Museum and a few elsewhere; but that is all. Besides their technical interest they have a peculiar artistic value, for they are the direct products of the artists who made the most beautiful of all Roman ware. After the making of the stamps the rest was mechanical. The pressing of the stamps in the moulds and the fashioning of the vases from the moulds required only technical skill. But how much of the exquisite detail of the first products was lost in the subsequent processes can be seen by comparison of our stamps with the figures on the completed red-glazed bowls (in Case G, in the Ninth Room).

A fragment of a stone vase is a piece of unusual interest (fig. 6; H. $3\frac{1}{8}$ in. [10 cm.]). It is part of a Cretan jar of the same shape and dimensions as the famous Boxer Vase (see our reproduction in Case J of the First Room) and decorated evidently with similar scenes. We see on our fragment part of an arm of a boxer with boxing glove, a

long-haired youth bending forward, perhaps grappling with an opponent, and the upper part of a pillar. The similarity to the Boxer Vase is obvious in the attitude of the boxer's arm, the form of the pillar, the youth's headdress and loin-cloth, and above all in the style of the modeling. Our fragment might almost be a piece from the other vase, were it not that it is made of a different material (mottled green instead of black steatite) and that there are different markings on the lip. But it shows us that the Boxer Vase was not a single product.

Two pieces are attractive examples of Athenian pottery—a dainty little toy hydria or water-jar, less than three inches high, with a young girl holding an open chest in both hands, and a covered one-handled bowl of unusual shape and in excellent preservation. Both date from the fifth century B. C.

A small millefiori bowl from Syria (H. $1\frac{1}{8}$ in. [4.12 cm.]) is a beautiful example of its kind. Purple, green, blue, yellow, and white tints are harmoniously combined into a gay, luminous whole. Fortunately the good preservation makes it possible to enjoy fully the original effect, heightened even by the iridescence which the glass has now assumed.

Another fine piece of Roman glass is a fragment of a cup of transparent blue with opaque white reliefs representing a rural, Dionysiac scene (fig. 7). Beneath a tree a goat is suckling her young; on the right is a satyr holding a torch and a thyrsos, and on the left stands Ariadne by an altar. The work is of extraordinary delicacy, and ranks with the best that has been preserved in this difficult and rare technique. Fragments from a large heavy plaque are further examples of cameo glass. The reliefs represent birds amid arabesques, and are skilfully worked in white against a purple background. The plaque must have served some decorative purpose.

A bone relief with a battle scene probably once ornamented a box, to judge from its curving surface and the rivet-holes along the edge. It is cursory work of the Roman period.

Two small marble heads, of a young

girl and a grotesque figure, are attractive pieces, though not unusually fine in execution. They are Roman copies of Greek types of fourth-century and Hellenistic date.

Lastly we may mention some attractive pieces of gold jewelry of late Greek and Roman date. There are three pairs of earrings made of disks from which are suspended little cupids, gold chains with colored glass beads, and granulated cornucopias—very pretty compositions, but of rather flimsy work; also a chain necklace with a crescent pendant and rosette links, of types prevalent in the second and third centuries A. D.

G. M. A. R.



FIG. 7. FRAGMENT OF A ROMAN GLASS CUP

EIGHTEENTH-CENTURY ITALIAN FURNITURE

ITALIAN furniture of the eighteenth century is at present but scantily represented in the Museum collection. Consequently, it may be of interest to note that several recent accessions have been added to the Italian furniture exhibited in the long gallery on the second floor of Wing J which is devoted mainly to European glassware.

One of the earliest pieces among the new exhibits is a side-chair of the early eighteenth century; the frame is lacquered black with a gilded decoration in the "Chinese

taste." More ornate in character are two richly carved and gilded Venetian chairs of the first half of the eighteenth century. On one chair a polychrome effect has been secured by painting the carved floral sprays in natural colors; the other chair is somewhat unusual in having the back carved.

Both chairs are upholstered in red velvet. Furniture of this type should be seen in the magnificent apartments for which it was designed. Divorced from its proper surroundings, the exuberance of its ornament seems theatrical. Just as stage properties lose their illusion when brought out into broad daylight, so this florid furniture, which set the stage whereon the indolent, ostentatious society of eighteenth-century Italy spent its hours of alternate boredom and gaiety, must always be seen at a disadvantage under any other conditions than those for which it was made. What these surroundings were like our visitors will have an opportunity

to see when the completion of the new south wing permits us to install there a richly decorated room of the first half of the eighteenth century from the Palazzo Sagredo at Venice, acquired by the Museum many years ago, but never placed on exhibition, owing to lack of proper space.

Probably Venetian and of the middle of the eighteenth century are an armchair and two side-chairs upholstered with petit-point embroidery; the frames are silvered and picked out with blue lacquer. Compared with contemporaneous French work

in the Louis XV style, these chairs lack refinement. Vulgar they may be, but nevertheless it is a cheerful vulgarity, a frank enjoyment of polychromy and the glint of metal, which is not without its charm.

The most important of the recent acquisitions consists of an elaborately carved, painted, and gilded console and mirror, dating from the late years of the eighteenth century, and by or in the style of Albertolli. In the second half of the eighteenth century Albertolli exerted an important influence on interior decoration in northern Italy, through his work for the royal palaces at Milan and Monza, and especially through his course on ornament, professed at the Brera Academy in Milan, which formed the basis for many years of the teaching in the principal Italian art schools. Our console table and mirror, if not by Albertolli, is certainly of his school. The group is illustrated in Odom's *History of Italian Furniture*,¹ where it

is stated that "the general design of the whole as well as the detail of the decoration betray the hand of this master. The carved decorations of the frieze are drawn in his style, while female heads of this character occur often in his designs for the decorations of the Royal Palace at Milan. Albertolli used two distinct types of foliage, one the rather closely drawn acanthus scroll, and the other a stiff and open variety of the type ornamenting the mirror frame. Though not characteristic of his

¹Vol. II, p. 316, fig. 356.



CONSOLE AND MIRROR
ITALIAN, LATE XVIII CENTURY

style, a few of the more amiable and frivolous motives occasionally appear in his work, such as the little basket of flowers and the ribbon bow-knot seen at the top of the mirror. The eagle, a symbol of Lombardy, carved on the center tablet of the table frieze, is drawn in a familiar Albertoli way." With this console and mirror may be mentioned two walnut armchairs, the backs composed of interlaced circles, which date from the close of the eighteenth century.

Exhibited at the head of the stairs in the Morgan Wing is an Italian sedan chair of about 1730, a recent gift from J. Pierpont Morgan. The chair is profusely carved and gilded, and decorated with paintings of cupids and garlands.

J. B.

KHMER SCULPTURE

THE civilizations of Cambodia and of Siam have been closely connected, but generally speaking the connection was not a friendly one and as a result the art of the two countries was influenced accordingly.

First, the Khmers, the inhabitants of the country we call Cambodia, conquered and ruled Siam, the country of the Chams, and Khmer art flourished; Angkor Thom, the wonderful city of palaces and chapels, was built and completed about 900 A. D.; in the tenth century Buddhism spread and built Angkor Vat, one of the most wonderful temples of the East and at present certainly the most picturesque ruin.

But in the thirteenth century Siam liberated itself from the yoke of the Khmers and the tables were turned. Angkor Thom and

Angkor Vat were several times pillaged, finally abandoned in the fifteenth century, and very soon invaded by the jungle.

The charming Khmer art died out and Siamese art grew up in its place. It was more or less a continuation or a revival, but the inspiration, the freshness of youth, was gone. The Siamese bronze heads and figures which travelers pick up in the jungle which now covers the temples high up on the river Menam, resemble their Khmer prototypes found in Angkor, but they have become conventional; certainly they have grace and a delightful decorative quality, the features are almost outlined and are like ornaments, but the charming, wistful expression of the softly modeled, half-effaced eyes we find on the early Khmer heads is gone.

The French Government has done much to save Angkor from utter ruin, since that part of Cambodia was turned over to France by Siam; French archaeolo-

gists have fought the invading jungle and saved the treasures that lay about in heaps; pieces of sculpture, though chiefly broken-off heads, have been brought over and have created great interest because of their subtle modeling and delightful expression.

The Museum owns several pieces, small heads brought from Cambodia in 1885 by Frank Vincent, and a wonderful negroid stone mask, from a bas relief in Angkor Vat, possibly from a procession of prisoners, and has lately acquired the wooden head of a youthful Buddha here reproduced. Together with another stone Khmer head it is exhibited in Room E 11 in the same case



HEAD OF BUDDHA, WOOD
KHMER ART, XII CENTURY

where the Siamese bronzes are. It is interesting to compare the two kinds; the Siamese heads firm with graceful lines, the features sometimes almost reduced to ornaments, the Khmer heads with thick negroid lips but a mysterious smile and a charming expression in the eyes, beautifully modeled and delightfully human.

S. C. B. R.

AN IMPORTANT ACQUISITION OF AMERICAN GLASS

THAT early glass utensils have survived the usage of centuries is a marvel which each example brings to mind. The fragility of the fabric renders it less likely of prolonged existence than other materials customarily used in the utilitarian arts, since the careless servant is a surer agent of destruction than the much feared moth and rust. Particularly is this true of the glass made in America in the eighteenth century, whose purpose was in large degree utilitarian of the most humble nature. A few pieces were obviously made for decorative use, but most of it was fashioned for daily table or kitchen service and its artistic quality was of unconscious and instinctive endowment.

The making of glass was one of the earliest enterprises of the colonists when, at Jamestown, Virginia, beads were made for trade with the Indians. The workmen were probably Venetian-trained men brought over from England. The several inconspicuous starts of glass-houses in various colonies during the seventeenth century were not markedly successful, so that the glass of this period exists chiefly in historical records. With the eighteenth century, however, a considerable number of factories were started, some of which continued in operation for many years, finally to succumb to unfavorable economic conditions or to business mismanagement.

The record of the establishment of the eighteenth-century glass works thus tells of many undertakings whose financial failures were equalled only by their, perhaps unpremeditated, artistic successes. The chief reasons for these failures may be found in the facts of economic geography.

Essential to economical production were the sources of raw material and fuel, a center for distribution of the manufactured articles, and means of cheap and quick transportation between these and the factory site. The failures of many of the early glass factories are due to the lack of realization of these facts and the establishment of factories in locations where the acquisition of raw materials and of fuel or the distribution for sale of the output was dependent upon difficult or expensive transportation. Without regard to the conjunction of all of these requisites for success, glass factories sprang up in many parts of the eastern seaboard, most of them supplying the demand of very restricted localities. Southwestern New Jersey and eastern Pennsylvania afforded supplies of raw material and of fuel combined with cheap water transportation, all in closer juxtaposition to centers of distribution than others of the localities chosen for glass manufacture. It is for this reason that the most important eighteenth-century glass factories, those sustaining for a time financial success, were located near the sandy deposits of Jersey and within easy reach of the thriving cities of Philadelphia and New York.

The chief products, the staples upon which these works depended to carry themselves, were window glass and bottles. These formed the main output of the two at present best-known eighteenth-century factories, those of Wistar and Stiegel. In addition to these items for which the demand was steady and increasing, there were made many utensils for family use. Often these were blown by workmen, out of hours, for use in their own houses or as gifts to friends. Stiegel was probably the first to make decorated articles for household use and adornment on any large scale.

The group of thirteen pieces of Jersey glass of the eighteenth century which the Museum has recently acquired from the collection of Miss M. I. Meacham¹ forms, in conjunction with the pieces which the Museum already owns, a very representative collection of this eighteenth-century glass. The types in the collection sup-

¹Exhibited in the basement of Wing H.

plementing the Hunter Collection of Stiegel come very close to characterizing the glass made in the Colonies before the Revolution. In these are seen treatments reminiscent of European work; for most of the workmen were undoubtedly European trained.

More perhaps than the glass made by Stiegel's workmen, this Jersey glass exhibits methods of decoration and forms of design appropriate to the materials and characteristic of the Colonial accomplishment. No enameling, no engraving introduces a foreign medium. Their decorative effect depends wholly on their form, their fine color, and the modeling of the surface by means of superimposed masses of glass. They preserve a craftsmanlike quality which denies any but the most legitimate mechanical means.

The decorative elements utilized in this glass are few. The metal itself is good in quality, although disclosing certain unimportant defects of chemical composition which in a way add to the charm of texture. The colors—various greens, blues, reds, and ambers, in addition to white—are used alone or in combination. The forms confess an effort, handicapped perhaps by insufficient tools, to follow the European shapes with which the workmen were familiar. The modeling is broad rather than refined. The superimposed decoration is usually of glass of the same color dragged

over the main body of the piece. In some of the pieces more than one color is used. One type with streaks of color is reminiscent of the well-known Venetian technique which was popularized in England. Another type shows portions of a piece—handle or base—of a different color from the body. A third type of decoration is the narrow colored thread wrapped several times spirally around the necks of pitchers.

In addition to the Jersey pieces recently acquired from the Meacham Collection is a small three-mould jug in amber. No other type of glass is more characteristically American than this glass blown into contact moulds, and the very fine group which for some years has been owned by the Museum requires little improvement in quality or variety. This single addition to the lot is perhaps a unique piece. This three-mould glass was an inexpensive substitute for the finely cut English glass which was being imported in the very late eighteenth and the first quarter of the nineteenth century and was the forerunner of the pressed glass which became popular in the second half of the nineteenth century.

This whole group of American glass is thus a desirable nucleus for future growth, to be supplemented in time by authenticated pieces of glass of similar character from other factories of the New England and Southern States.

C. O. C.

NOTES

SUNDAY STORY-HOURS. The series of story-hours given on Sunday afternoons at 2 and 3 o'clock by Miss Chandler will be extended through the first three weeks in May ending with Sunday, May 20.

THE AMERICAN FEDERATION OF ARTS. For the Fourteenth Annual Convention of The American Federation of Arts to be held in St. Louis, Missouri, on May 23-26, there is announced a program that promises much in entertainment and interest. Among the subjects that will be presented are those of such general interest as: Propaganda for Art, Art in the Rural Districts, Art in Industry, Art and Banking, and City Planning.

In coöperation with this convention, the United States Commissioner of Education has called a national conference of artists, educators, and others who may be interested, to meet, on Tuesday, May 22, to discuss the topic, "Art as a Vocation," with the following quotation as a text: "Let us not fail to recognize that there is tremendous demand for young persons who are thoroughly trained in something. Parents, teachers, and students should be told something of the opportunities in art as a vocation."

PHOTOGRAPHS OF THE TOMB OF TUTANKHAMEN ON EXHIBITION. Through the courtesy of the late Earl of Carnarvon, photographs of the Tomb of Tutankhamen and its contents have been placed on exhibition in the Third Egyptian Room.

As readers of the BULLETIN know, several members of the staff of the Museum's Egyptian Expedition have been assisting Howard Carter in the work on the Tomb of Tutankhamen. Arthur C. Mace has been in charge of the repair and preservation of the objects discovered. Harry Burton, whose acquaintance with the Valley of the Tombs of the Kings dates from the time when he was in charge of the late Theodore M. Davis's excavations there, has been

making the photographic record of the tomb.

The group of photographs which is now on exhibition will be supplemented from time to time as new ones of the series are received in the Museum. They are prints taken by Mr. Burton from his negatives of the exterior and interior of the tomb and of the great number of objects found in it.

MEMBERSHIP. At a meeting of the Board of Trustees, held April 16, 1923, the following persons, having qualified, were elected in their respective classes:

FELLOWS FOR LIFE, Arthur A. Chalmers, Charles Clifton, Clarkson Cowl, John D. Ryan, Richard H. Williams.

FELLOWSHIP MEMBER, Russell L. McIntosh.

SUSTAINING MEMBERS, Mrs. Crittenden H. Adams, Mrs. Dewey C. Bailey, Gustav Blumenthal, Mrs. H. H. Caldwell, W. E. Celestine, Douglas Dewar, Mrs. H. T. Dunne, Samuel H. Fisher, Mrs. Edward B. Foote, Harry W. Freudenheim, Mrs. Charles E. Gardner, Mrs. Lawson M. Gaul, W. E. Glyn, Henry F. Godfrey, Mrs. B. K. Goldsmith, Mrs. Kingdon Gould, Mrs. Lyda B. Hall, Miss Susan E. Hall, Arthur L. Halmi, Mrs. Richard H. Handley, William H. Harkness, Mrs. Benjamin H. Kaufman, Mrs. Charles Kaye, Mrs. Woodbury G. Langdon, Mrs. C. Du Pont Lyon, George V. A. McCloskey, Andrew C. McKenzie, Mrs. Henry R. Mallory, Edwin G. Merrill, Mrs. Lettie D. Montgomery, Mrs. Charles J. Oppenheim, Mrs. Robert Morris Phillips, William C. Popper, Mrs. George Rose, Adolph Sweizer, Miss L. H. Tiffany, Mrs. Alma Gluck Zimbalist.

ANNUAL MEMBERS were elected to the number of 161.

A BOELEN PORRINGER. Among the most notable of the silversmiths of New Amsterdam were Jacob, Henry, and Henricus Boelen. Jacob was born probably in Amsterdam, Holland, about 1654. He was in New Netherlands as early as 1659, where he

died in 1729. Pieces of silver made by him are prized in that they exhibit an artistic aspiration and a love of the beautiful highly distinctive.

Judge A. T. Clearwater recently has added to his collection of American Colonial silver and lent to the Museum an unusual porringer made by Boelen, unusual in the fact that the decorative feature is an adaptation of the anthemion of the Greeks, who freely used it in decorative designs—architectural details, vase painting, embroidery, etc. Instead of the usual wire handles of the period, this porringer has curved and simple flat handles. The whole format is quite unlike any in the collections of the Museum. Jacob Boelen made a number of important pieces of church silver, among others the large beaker belonging to the First Reformed Dutch Church of Kingston, New York, Judge Clearwater's home town. The porringer, which is inscribed with the initials of two members of an old New York Dutch family, is exhibited with Judge Clearwater's collection of American Colonial silver in Gallery 22.

OLD SILVER. Additions to the Museum's display of European silver often slip into their respective places so unobtrusively that their presence is almost unnoticed. A small group, recently purchased out of the income of the Rogers Fund and now

scattered among several cases in Gallery H 12, deserves a brief note to herald its arrival. The most ancient and venerable of the lot is a late seventeenth-century Augsburg chalice, possibly to be assigned to Georg Reischli. Its pleasing form is enriched with embossed and chased floral and scroll patterns. Peter Rams of Augsburg was probably the maker of a silver-gilt tray—bordered with graceful acanthus scrolls in repoussé. A third equally characteristic piece of Augsburg silver is a small parcel-gilt beaker.

One of the most beautiful pieces in the group is an eighteenth-century Flemish (Mons?) coffee-pot, its bulbous body marked by spiral flutings which, with the curving legs and the scrolls and cartouches that ornament it, proclaim it the product of the late rococo period. Quite imposing and typically Parisian are a covered tureen and tray dating from 1780-81. French silver of the eighteenth century is meagerly represented in the Museum collection and any additions which worthily exemplify the skill and charm of the French silversmiths are welcome. Of Scandinavian silver there are four new examples: two pairs of eighteenth-century Swedish candlesticks; a creamer also of Swedish manufacture and of Empire style; and a pair of rococo tea caddies made in Copenhagen.



PORRINGER BY JACOB BOELEN

LIST OF ACCESSIONS AND LOANS

APRIL, 1923

CLASS	OBJECT	SOURCE
ARMS AND ARMOR (Wing H, Room 7)	Gold sword, presented by New York State to Captain Samuel Chester Reid, U.S.A., American, 1815.....	Gift of Mrs. John Blair.
CERAMICS	*Vase and bottom of bowl, glazed pottery, Persian (Guebry), VII-VIII cent.....	Gift of M. Dawod Benzaria.
(Floor II, Room 5)	Bowls (2), porcelain, Sung dyn. (960-1280); vase and rouge box, porcelain, K'ang-hsi period (1662-1722),—Chinese	Purchase.
(Floor II, Room 5)	Porcelain dishes (3), Wanli period (1573-1619); porcelain box with cover and bottles (2), K'ang-hsi period (1662-1722),—Chinese.....	Gift of Mrs. Edward S. Harkness.
	*Candlesticks (2), Wedgwood with ormolu mounts, cut amber glass prisms, English, late XVIII cent.....	Purchase.
(Wing H, Room 22A)	Stoneware bowl, by Charles F. Binns; porcelain vase, by Mrs. Adelaide A. Robineau; stoneware vase, by I. Falkoff—American, modern.....	Purchase.
COSTUMES.....	*Cape, Honiton lace, English, early XIX cent.....	Gift of John W. Cross.
(Wing H, Basement)	Dolls (6) showing Venetian XVIII cent. costumes.....	Gift of Cheney Brothers.
DRAWINGS.....	*Books (3) of designs (233) for gold lacquer, abt. 1840-1850; books (7) of designs (1634) for speckled silks, abt. 1660-1725; book of patterns (81) for printed cotton, abt. 1775—Japanese; page drawing for Death of Arthur, by Aubrey Beardsley, English, XIX cent.; wash drawing, Gross Clinic, by Thomas Eakins, American, dated 1875.....	Purchase.
JEWELRY.....	Gold pendant, by Edward E. Oakes, American, modern.....	Purchase.
(Wing H, Room 22A)		
METALWORK.....	Bronze vase, Javanese, X-XII cent.; bronze bell, Chinese, K'ang-hsi period (1368-1644).....	Purchase.
(Wing E, Room 9)	Silver cup, French, dated 1814.....	Gift of Miss E. Hellman.
(Wing H, Room 12)		
PAINTINGS.....	*Florentine Poet, by Alexander Cabanel, 1823-1889; Falconer, by Eugene Fromentin, 1820-1876—French; Market Scene, by August Xaver Carl von Pettenkofen, Austrian, 1821-1889.....	Bequest of Harriette Mott Warren.
	*Portrait of Ann Rankin, by Waldo and Jewett, American, 1783-1873.....	Bequest of Dr. Egbert Guernsey Rankin.
	*Portrait by George P. A. Healy, American, 1813-1894.....	Bequest of Miss Cornelia Cruger.

* Not yet placed on Exhibition.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
(Floor II, Room 12)	Lady at the Tea Table, by Mary Cassatt, American, contemporary	Gift of Mary Cassatt.
SCULPTURE (Floor II, Room 5)	Pottery tomb figures (2), Chinese, T'ang dynasty (618-906 A. D.)	Gift of Mrs. Edward S. Harkness.
	Bronze bust, Winslow Homer, by William Rudolph O'Donovan, American, 1844-1920	Purchase.
TEXTILES	*Embroidered wall panels (2), Italian or French, abt. 1800	Purchase.
ARMS AND ARMOR (Wing H, Room 9)	Hunting cross-bow, XVI cent.; double-barreled lock pistol, end of XVI cent., South German; double-barreled fowling piece, French, dated 1801	Lent by George Leary, Jr.
(Wing H, Room 7)	Flintlock pistols (2), signed Girolamo Francino, Italian, XVIII cent.; pistols (2), by Io Murdock, and pistol by T. Murdock-Scottish, XVIII cent.	Lent by Theodore Offerman.
METALWORK (Wing H, Room 12) (Wing H, Room 13)	Silver beaker, Dutch, XVI cent.	Lent by Dunkin H. Sill.
	Silver box containing the Great Seal and Commission to Thomas Barclay, hall-marked London, 1801-2	Lent by William Barclay Parsons.
	*Silver mugs (2), maker Simeon Soumaine, New York, 1719; silver can, maker Samuel Minott, Boston, 1732-1803—American	Lent by Francis P. Garvan.
PAINTINGS (Floor II, Room 20)	Portrait of Mlle. deSavigny, by Jean Marc Nattier, French, 1685-1766	Lent by Mrs. Frederick Allen.
PRINTS, ENGRAVINGS, ETC. (Wing H, Room 22)	Lithographs (2) of ship models; engravings (11) of ships and models, English, XVIII cent.	Lent by Clarkson A. Collins.

DONORS OF BOOKS AND PRINTS

MARCH AND APRIL, 1923

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DEPT. OF PRINTS

Cincinnati Museum Association
W. L. Hildburgh
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*Not yet placed on Exhibition.

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART FIFTH AVENUE AND 82D STREET

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FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.); Saturday until 6 P.M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of one dollar an hour is made with an additional fee of twenty-five cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS, are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half-hour before closing time.